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by
Paul Greggers White
2003

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“Discord Suite” for Jazz Orchestra

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“Discord Suite” for Jazz Orchestra

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Treatise

Presented to the Faculty of the Graduate School of

The University of Texas at Austin

in Partial Fulfillment

of the Requirements

for the Degree of

Doctorate of Musical Arts

The University of Texas at Austin

May 2003

Dedication

This dissertation is dedicated in loving memory to my sister Lee Katherine White (1971-1987), to my loving wife Jocelyn Reyes White, who throughout all stages of my graduate degrees has been supportive and encouraging, and to my family for all of their patience.

“Discord Suite” for Jazz Orchestra

Publication No. _____

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The University of Texas at Austin, 2003

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Discord Suite is a three-movement composition for Jazz Orchestra. The first movement was freely composed in an effort to capture spontaneous aspects of jazz music. Movements two and three were composed based on pre-existing harmonies that go beyond tertian constructions through added upper structure tones, and a contrafaction and variations from a pre-existing composition's melody. Through the use of these three different compositional techniques the creation of this multi-movement composition is both logical and

expressive within the jazz genre. Movement I, "Discord" was written using a free compositional technique. In order to ensure the random aspects desired for this composition, a non-pianist sat at the piano blindfolded and placed his hands on the keyboard to create chords and rhythms in no particular order. Movement II, "Resolution" was composed using harmonic inspirations from Thad Jones' composition *Kids Are Pretty People*. These elements were altered and rearranged to create the harmonic progression for "Resolution", which ended up quite different from Thad Jones' harmonies. Movement III, "Towards The Front" was composed emphasizing melodic variation approach to composition. Melodic material was borrowed from an existing Michael Brecker composition entitled "Outrance", from his 1999 album *Time is of The Essence*. While the pitch material, syncopations, and intervals of the melody of "Outrance" were retained, contours and pitches were varied to create the melody for "Towards The Front".

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Chapter 1, Introduction

Discord Suite is a three-movement composition for Jazz Orchestra. The first movement was freely composed in an effort to capture spontaneous aspects of jazz music. Movements two and three were composed based on pre-existing harmonies that go beyond tertian constructions through added upper structure tones, and a contrafaction and variations from a pre-existing composition's melody. Through the use of these three different compositional techniques the creation of this multi-movement composition is both logical and expressive within the jazz genre.

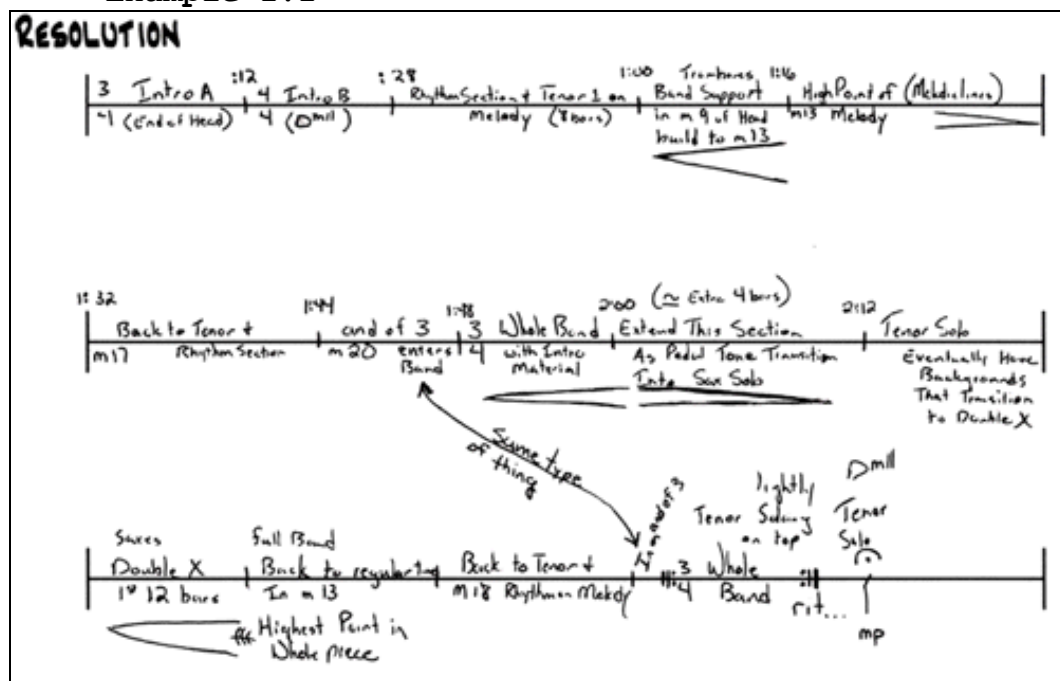
The decision was made to use this compositional approach in writing *Discord Suite* based on organizational techniques employed by other forms of writing. In literature, massive efforts are taken to ensure that throughout an entire work ideas are connected and flow with ease from one to another. Without these organizational elements, the focus can be diluted so that the reader is unsure of the

author's intent. Imagine the difficulty of character development in a murder mystery without the knowledge of the villain's identity. This knowledge allows the author to develop relationships between the reader and characters while creating different levels of intensity. This organizational technique implies backwards thinking where the end result is known and the story is written to accommodate this result. In a similar fashion, during the process of composing *Discord Suite*, organizational elements, such as melody harmony and spontaneity function as symbols in the piece's development.

All three movements of *Discord Suite* were written within a two-week time period and were originally arranged for a five-piece jazz ensemble of tenor saxophone, trumpet, piano, bass and drum set. These small group arrangements contained basic elements of the compositions, but their expansion was limited compared to the capabilities of expansion to the extent of the Jazz Orchestra.

The compositional process included extensive organizational methods to ensure fluidity throughout each individual movement. An outline for each movement was created using words to describe the intent of every section (see Example 1.1). In these outlines a general idea of the length of each section was determined. These lengths were only rough estimates.

Example 1.1



During the composing of each movement, the actual length and intention of each idea began to emerge. A number of aspects from the original outlines remained

essential elements in the final versions of the compositions. Other elements can be detected with slight alterations, however, some aspects of the original outline were discarded.

Each movement was originally conceived as being part of one multi-movement composition. Methods of relating one movement to the other were used to create strong ties between the melodic materials throughout all three movements. Though each movement can be presented as a separate composition, the motivic development ties the three movements together, substantiating the multi-movement format.

Discord Suite is comprised of an extensive collection of rhythmic interpretations. Throughout the three movements of this composition, eight different rhythmic feels are employed. Three of the eight rhythmic feels are different interpretations of Latin rhythmic patterns, mostly associated with straight eighth notes as opposed to swing. The other five rhythmic interpretations are swing, hip-hop, free, jazz ballad and a conducted chorale section.

Chapter 2, Movement I: "Discord"

Compositional Style

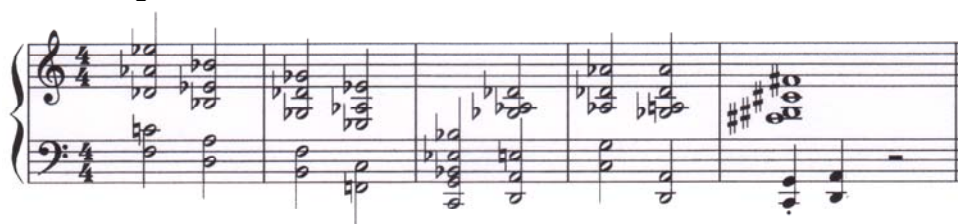
"Discord" was written using a free compositional technique. In order to ensure the random aspects desired for this composition, the composer, a non-pianist, sat at the piano blindfolded and placed his hands on the keyboard to create chords and rhythms in no particular order. To document the random progression of chords, a computer sequencer was used to accurately notate the order in which the individual chords and rhythms were played. This process was repeated three times with each session varying from five to ten minutes in length. Within each session a specific progression began to be repeated due to the non-pianist's muscle memory and hand position in relation to the keyboard (see Example 2.1). Each sequence was carefully analyzed until a motive was developed from these nine chords (see Example 2.2).

Example 2.1



This grouping of notes became the foundation for the "A" sections of the melody. The rhythms from the original sequence were altered to fit into 4/4 time, creating a melody accented by the repeated half note rhythm.

Example 2.2



The "B" section of "Discord" was written using a jazz composition technique often implemented to create separation from the rest of the movement. The chords from the "B" section were taken directly from chords played in one of the original sequences. However, instead of using the progression exactly as it was played in the original sequence, two separate chords

were extracted and transposed to create different harmonies. To ensure melodic continuity, the rhythmic bass pattern was implemented at the end of the section to act as a rhythmic and melodic link back to the "A" section.

Formal Aspects

The original small ensemble version of "Discord" follows a standard form in jazz composition, AABA. The AABA form is also utilized in the jazz orchestra arrangement of this composition, but not strictly adhered to. In order to expand different formal aspects of "Discord", harmonic and melodic material was borrowed from different sections within movement I.

Melodic material for the introduction and interlude is taken from the "A" section. The first complete melodic statement of the AABA form occurs in the tenor saxophone and trumpet in measure 19. An interlude section based on the last two measures of the "A" sections connects the duet statement of the melody to the ensemble statement of the melody, which

in turn forms a complete statement of the AABA structure.

The tenor saxophone solo section is derived from rhythmic material of the last two measures of the "A" section. This solo creates tension and builds to the ensemble's closing statement of the "B" section. A brief drum solo derived from the last two measures of the "A" section precedes a brass chorale that begins in measure 130, elongating the melodic ideas found in the "A" sections (see Example 2.3).

Example 2.3

Example 2.3 is a musical score for measures 125 through 130. The score is written for a brass ensemble consisting of four Trumpets (Tpt.), four Flugel horns (Flugel), and four Tenor Saxophones (Tbn.). The key signature is one sharp (F#), and the time signature is 4/4. The score is divided into two systems. The first system contains measures 125 through 129, and the second system contains measures 130 through 134. The Tenor Saxophone section begins a solo in measure 125, which is derived from the rhythmic material of the last two measures of the "A" section. The Flugel horns and Trumpets provide harmonic support. The score ends in measure 134, which is the beginning of the "B" section.

The first chord progression of the rubato solo piano section is based on "B" section harmonic

tendencies. The solo then proceeds to a second section based on harmonic material borrowed from the "A" section. The background figures behind the piano solo combine the melodic aspects of both the "A" section, played by the brass starting in measure 163 and "B" section, played by the saxophones starting in measure 162, to build to the recapitulation at measure 174 of the melodic AABA form. Following the complete statement of the AABA form, there is a three-measure ending that repeats the first phrase of the melody and uses the chords of the last two measures of the "A" sections.

Rhythmic Aspects

"Discord" has four distinct rhythmic aspects. The first is a straight eighth-note Latin drum set pattern frequently played by jazz drummer Elvin Jones. This pattern can be heard in many recordings Jones made during his affiliation with John Coltrane, such as, "Liberia" from *Coltrane's Sound*. The bass line pattern at the end of every section, accented by the "Elvin Jones-like" drum pattern, is the rhythmic basis for

the entire movement and is heard for the first time in measure 11 (see Example 2.4). The Jazz Orchestra arrangement of "Discord" uses this pattern for punctuation as well as for introduction and interlude material between the sections.

Example 2.4



The second rhythmic aspect of this movement is the swing eighth-note pattern used to distinguish the "B" section from the other sections of this movement. This brief six-measure swing interjection also aids in the transition from the saxophone solo to the shout chorus in measure 116. As a result of the rhythmic character of the solo saxophone moving towards a swing feel, the background figures that begin in measure 94 also feature this eighth-note interpretation.

The use of rubato in the brass chorale and piano solo defines the third rhythmic aspect of "Discord".

In order to link the rhythmic intensity of the first half of the movement to the gentle melodic aspects of the piano solo, an out-of-time brass chorale is played over the rhythm section playing the "Elvin Jones-like" Latin feel as seen in measure 130. The rhythm of the brass chorale is similar to the rhythm of the "A" section melody, with two quarter notes used as pick-up notes. The rhythm of the nine consecutive chords of the "A" sections can be broken down into three different rhythmic, motivic phrases, separated by two pick-up quarter notes. The piano solo acts as a free rhythmic transition to the next section of the movement.

The fourth and final rhythmic aspect of "Discord" is the 12/8 Latin feel established during the piano solo in measure 161. The basis for this section comes from the original bass line pattern. By altering just one of the original rhythms, the bass line works in the 12/8 time signature (see Example 2.5). The 12/8 Latin feel acts as a transition back to the original time signature by making the dotted quarter

note of the 12/8 equal the half note in 4/4 time. The rhythm of the original bass line is the motivic glue that holds the two sections together, and allows for an effortless transition back to the melody.

Example 2.5



Melodic Aspects

There are two distinct melodic motives included in "Discord". One motive is based on the half-note vertical line taken from the original improvised sequence, and the other, a more linear motive composed to fit the chords chosen for the "B" section. (see Example 2.6)

In addition to these two primary motives, secondary motives directly related to the primary motive are present, as well as additional secondary motives borrowed from other movements. As shown in Example 2.7, a secondary motive consisting of melodic material borrowed from the last movement "Towards The Front" is present in the saxophone section. This

secondary motive accentuates the half-note motive by acting as an answer to the question posed by the previous motive.

Example 2.6



Example 2.7



As a result of the free compositional style used in the writing of "Discord", harmonic considerations when writing the secondary melodies were less

important. This free style led to linear melodic ideas that placed most of the importance on the individual lines. In measure 51, during a melodic interlude, the saxophones play angular unison lines that resolve into dissonant chromatic chords. The trumpets follow in measure 52, emphasizing the same kind of progression. The same method of moving from unison lines to chromatic chords is used in most of the secondary melodic ideas, such as the saxophone figure in measure 64.

The "B" section melodies are composed of pitches consonant with the vertical sonorities. However, the linear aspects of the independent lines are similar in shape and importance to the motives present in the "A" sections and interludes.

Voicing

The assignment of notes within chords across the ensemble is crucial to achieving specific sounds in the jazz orchestra. Different types of tension are created by specific groupings and arrangements of notes within a chord. All of the vertical sonorities

in "Discord" were either taken directly from the original sequence, or created in such a way as to reflect the intention of the original sequence. The opening conducted chorale states the original progression originally taken from the free compositional sequence. These chords are often abrasive, however, the voicing of the chords is relatively conventional in terms of thirds, fifths and sevenths stacked from bottom to top.

When dealing with chords that have more pitches than typically used in big-band voicing, certain challenges arise in creating the desired sound. Intonation, open versus closed sound, and dissonances all require close attention. All twelve pitches of the chromatic scale are present in the vertical sonorities in measure 94. These 12 pitches, not part of a 12-tone row, are presented in a poly-tonal context. In order to alleviate the intonation and dissonance difficulties presented by this complex chord, the twelve pitches were divided to create independent, more traditional consonant chords within each section

of the ensemble. In Example 2.8 the trombone section has a Cmi7 chord, the trumpet section has a Bmi7b5

Example 2.8

The musical score for Example 2.8 is written for a jazz ensemble. It consists of 12 staves, each with a label to its left. The first four staves are for saxophones (A. Sax, A. Sax, Ten. Sax, Ten. Sax), the next four are for trumpets (Tpt.), and the last four are for trombones (Tbn.). The key signature is two sharps (F# and C#), and the time signature is 7/8. The score shows a single measure of music. The saxophone parts (A. Sax, Ten. Sax, Bari. Sax) and the trumpet parts (Tpt.) all play a half note G4 (G above middle C) with a fortissimo (ff) dynamic. The trombone parts (Tbn.) play a half note G2 (G below middle C) with a fortissimo (ff) dynamic. The first trombone part (Tbn. 1) has a second half note G2 with a mezzo-forte (mf) dynamic. The second trombone part (Tbn. 2) has a second half note G2 with a mezzo-forte (mf) dynamic. The third trombone part (Tbn. 3) has a second half note G2 with a mezzo-forte (mf) dynamic. The fourth trombone part (Tbn. 4) has a second half note G2 with a mezzo-forte (mf) dynamic. The page number 94 is written below the first trombone staff.

A. Sax

A. Sax

Ten. Sax

Ten. Sax

Bari. Sax

Tpt.

Tpt.

Tpt.

Tpt.

Tbn.

Tbn.

Tbn.

Tbn.

94

chord, and the saxophone section has a Dbm11 without a 7th. These three chords combined account for all twelve pitches of the chromatic scale. There are various occurrences of these 12-tone chords, however, this highly chromatic 12-tone concept is not the goal of the movement. Throughout the background section of the tenor saxophone solo, the ensemble continues with this combination of chords, resulting in all twelve pitches being played at the same time.

Close attention was paid to the importance of vertical sonorities in "Discord" during the "B" sections. All of the chords in these sections are voiced closely, with no more than a third interval between each instrument. In contrast to the chromatic voicings of the "A" sections, the chords throughout the saxophone soli, based on "B" section material, are voiced diatonically.

In measure 130, the first opportunity for a different timbre arises in the brass chorale. The chorale consists of two eight-measure phrases that lead to an Em11 chord in the ninth measure of the

second phrase. As mentioned previously, this section is used as a transition to the piano solo. The second phrase of this chorale contains voicings that move from closed dissonant structures to open resolutions of the harmonic progression. The first phrase is an exact repetition of the second with less dissonant voicings, which convey a more open sound.

Special Effects

The utilization of different types of effects aided in the creation of tension throughout movement I. In measure 11 and 12, the saxophones introduce an ascending melodic motive that moves in a stair-stepping manner from half steps to whole-steps and finally minor thirds. Each note is articulated and then sustained while other saxophones move to different notes creating a bell-tone effect. (See Example 2.9)

Example 2.9



A similar technique is employed in mm. 51-59. Chromatic trills are added to the same kind of motion discussed in the preceding paragraph. The trumpets move in a similar way, adding the chromatic trills at the highest point of dissonance. While the trumpets and saxophones are creating these linear melodies that arrive on pitches with chromatic trills, the trombones move back and forth between two chords. Two trombones move in ascending or descending directions while the third moves in the opposite direction. The lead voice is exchanged between trombone 1 and trombone 2 in order to have all three trombones moving to notes far enough away to facilitate a wide glissando.

In measure 126, chromatic trills are added to the chord in relation to the dynamics. The increasing and decreasing rate of the chromatic trill in the brass and woodwinds is directly related to the rate of crescendo and decrescendo. This swell, added to the chromatic trill, creates a wall of sound appearing and then disappearing into the texture of the entire ensemble.

Orchestration

Different groups of instruments in the ensemble are used to emphasize various aspects of the composition. In measure 64 the saxophone section punctuates the end of phrases and distinguishes the "B" section from the rest of the melody. The brass section is used to convey the main idea of the "A" section melody, and to assist in the transition from the "B" section back to the "A" section. During the background figures for the piano solo, which begins in measure 162, each group of instruments simultaneously represents a section of the melody that was originally stated at the beginning of the movement.

Chapter 3, Movement II "Resolution"

Compositional Style

"Resolution" was composed using harmonic inspirations from Thad Jones' composition *Kids Are Pretty People*. These implications were altered and rearranged to create the harmonic progression for "Resolution", which ended up quite different from Thad Jones' harmonies.

The original harmonic progression from *Kids Are Pretty People* contains five different types of chord qualities. These qualities are as follows: major seven with a sharp eleven, major chord with a whole step below the root in the bass, major chord with a half step above the root in the bass, major chord with a minor third above the root in the bass, and a minor eleven chord (see Example 3.1). "Resolution" exactly duplicates three of Jones' chord qualities and uses the ideas behind the other two chords to create the final three chords resulting in six different chord qualities. These chords are as follows: minor eleven, major seven sharp eleven, major chord with a whole

Example 3.1



step below the root in the bass, dominant flat nine chord, major seven sharp eleven with a major third above the root in the bass and a dominant seven flat nine with a major third above the root in the bass (see Example 3.2). The last two chord qualities

Example 3.2



are similar to the chords from *Kids Are Pretty People* with slight alterations. The altered qualities of these two chords give the progression a completely different sound, which obscures the relationship between the two progressions.

Formal Aspects

"Resolution's" melodic material can be divided into sections, however, these sections are not disparate enough to consider them separate units. Also, the passages do not repeat to emphasize a return of previously stated material. Therefore, the form of "Resolution" is through-composed.

The overall form of the small ensemble composition that served as a template, is forty measures long, and can be broken down into four main sections. Opening material lasts for twelve measures before moving into the main section of the melody. The main section of the melody is twenty measures long and can be divided into two sub-sections, one lasting eight measures and the other lasting twelve measures. The ending, based on the introductory material, makes up the final eight measures of the form.

The jazz orchestra arrangement shows a slightly expanded form to create longer sections. The first expansion occurs during the tenor saxophone solo that begins in measure 41. The soloist begins by using the

harmonies stated in mm. 9-33. Condensing the ending material by two measures in measure 61 helps to serve as a transition into the double time section, during the last half of the saxophone solo. Because the rhythms are moving twice as fast in the double time section, the sixteen measures of solo tenor saxophone takes the same amount of time to play as the original eight-measure melody did.

In measure 71, the final statement of the complete melodic phrase begins. Although the original melodic material is not present, the harmonic progression indicates that the last statement of the melody is approaching by beginning the original form. This ensemble section builds to measure 79, where the original melodic material returns and continues until the end of the movement.

Melodic Aspects

"Resolution" contains five different melodic ideas: the introductory material, main melody, counter melody, a shout chorus and the ending. The melodic motives in the introduction are based on a rise and

fall shape. Starting in measure 1, the fourth trumpet has the melodic line that starts on concert B, rises to concert Ab, and then falls back to concert C in measure 9 (see Example 3.4).

Example 3.4

The musical score for Example 3.4 is presented in two systems. The first system includes staves for Trumpet 4, Trombone 1, Trombone 2, Trombone 3, and Trombone 4. The second system includes staves for Tpt. (Trumpet) and Tbn. (Trombone). The key signature is one sharp (F#) and the time signature is 3/4. The score shows a melodic line in the fourth trumpet staff that starts on B, rises to Ab, and falls back to C in measure 9. The trombone staves provide harmonic support with various dynamics like mp, mf, and p.

The tenor saxophone plays the main melodic idea, while certain portions of the melody are shared throughout the rest of the ensemble. In mm. 13-21, the tenor saxophone plays the original melodic statement.

In measure 21, the ensemble takes over the main melodic idea and a counter melody based on the main melodic idea is added. The fourth trumpet and the trombone section have material related to the introductory melody during mm. 21-25. In measure 25, the entire band performs the harmonized melody in rhythmic unison. The melodic focus returns to the solo tenor saxophone in measure 30.

The ensemble section, starting in measure 71, states a new melodic idea only employed once in this composition. The linear unison lines of the saxophones are answered with vertical punctuations in the brass. This new material creates tension and builds to the strongest statement of the melody, occurring in measure 83. At this point the ensemble is voiced in a manner to give the lead trumpet freedom to soar above the entire band with the melody.

Another new melodic motive that follows the harmonic progression of the introductory material arrives during the last eight measures. The same rise and fall aspect of the introductory material is now

present in the trumpets and trombones. Although the melody has changed somewhat, it still retains the overall shape of the original introductory melody. The saxophone section states new melodic material that resembles motives taken from the original melody.

Rhythmic Aspects

Different interpretations of the eighth-note lines can establish moods for different sections of a jazz ballad like "Resolution". "Resolution" begins with a straight eighth-note feel and moves toward swing eighth notes during the double time section that begins at measure 70.

During the build to the final version of the melody in measure 79, a triple time Latin feel begins to be played by the bass and drums (see Example 3.5). This feel acts as a rhythmic crescendo that leads to the climactic point in the movement. The transition from triple time back to the original time accompanied by the crescendo and voicings in the ensemble creates a dramatic, climactic point to punctuate the previous shout chorus.

Example 3.5



Another rhythmic aspect of "Resolution" is the importance of the accents on the last eighth note of beat three, seen for the first time in measure 16. This rhythm is used throughout the movement to delineate key sections of this piece. The second appearance of this accent occurs in measure 20. In this instance, the rhythm is used to accentuate the migration of the melody from the solo tenor saxophone to the ensemble. In measure 28, the same rhythm helps to announce that the melody played by the ensemble moves back to the solo voice. The solo tenor saxophone in measure 32, along with the rhythm section, uses this rhythm to separate the melody from the ending material.

The background figures played by the trumpets in measure 48 begin on the last eighth note of beat three

to emphasize the second phrase of the harmonic progression. In measure 60 the rhythm section, behind the soloist, plays the same rhythm to help establish the up-coming double time transition. The brass section still has rhythmic figures on the last eighth note of beat three, while the saxophone section shifts the importance to the last eighth note of beat four. Measures 86 and 90 once again use the last eighth note of beat three to initiate the changing of a formal section. The last incident of this rhythm occurs with the ritard in measure 98 that begins on the last eighth note of beat three.

Voicing

Because of the importance of harmonic compositional techniques in "Resolution" the voicing of the vertical sonorities is critical. Each voicing is well spaced to create a full, resonant sound across the entire ensemble. The combination of trombones and flugelhorns in close voicings creates the warm orchestral sound similar to a french horn section.

This orchestral sound also appears during the tenor saxophone solo backgrounds that begin in measure 48.

Diatonic voicings that include all notes within a scale are often used to create warm full sounds throughout the ensemble. In measure 99 the voicing of the final Dm11 chord of the movement contains all the pitches of the Dorian mode. In order to give importance to the melody note, the only interval larger than a major second between voices is between the top two flugelhorns. This voicing gives the chord a warm resonant sound, while maintaining the importance of the melody note.

Orchestration

Different colors were obtained in "Resolution" by utilizing woodwind doubles in the saxophone section. By using different combinations of flutes, clarinets and bass clarinets, many different timbres are available.

The opening ten measures demonstrate this technique as the orchestration includes one flute, two clarinets, one bass clarinet, one flugelhorn, and the

trombone section. This grouping creates a warm resonant sound that provides a contrast to the sound of conventional jazz orchestra instrumentation.

Chapter 4, "Towards The Front"

Compositional Style

"Towards The Front" was composed emphasizing a melodic approach to composition. Melodic material was borrowed from an existing Michael Brecker composition entitled "Outrance", from his 1999 album *Time is of The Essence*. While the pitch material, syncopations, and intervals of the melody of "Outrance" were retained, slightly different contours and pitches were introduced to create the melody for "Towards The Front". Melodic motives, voicings, and rhythms were all developed in relation to the original melodic idea played by Brecker.

In addition to borrowing Michael Brecker's composed material, the melody for "Towards The Front" borrows pitches from his improvised solo. Taken directly from Brecker's improvisation, the melody for "Towards The Front" exploits the half-step relationship between the minor 3rd and the major 3rd. This relationship will be examined further later in this chapter.

Formal Aspects

The form of "Towards The Front" is AABA, the standard jazz form also used for "Discord." In the same manner as movement I, "Towards The Front" uses sections of the form for introductory and interlude material. In measure 9, the rhythms of the "A" section occur in the rhythm section without the melody in the horns. The melody first appears in measure 25, played by tenor saxophone 1 and trumpet 2. Immediately following the statement of the melody, an interlude, based on "A" section material, introduces the second statement of the melody in measure 49. Unlike "Discord," the solo section of "Towards The Front" uses the entire AABA form without deviation.

An interlude based on "B" section material separates the two solo sections. The harmonic progression for the interlude is exactly the same as the "B" section material, only twice as long, allowing for longer, more elaborate melodic ideas to develop. The ensemble section serves as a transition not only to a second soloist but also to a different rhythmic

feel. The piano solo utilizes the original AABA form, with reversed rhythmic feels compared to the alto solo.

After the piano solo there is not a complete restatement of the form. The band repeats "A" sections adding voices to build to measure 209 where "B" section material appears along with a drum solo. This section closes out the entire piece with a final chord placed at the end of the "B" section.

Melodic Aspects

"Towards The Front" was written with melodic considerations as the primary basis for its creation. This makes the importance of melodic lines greater than the importance of vertical sonorities, while allowing for a variety of chord qualities. The basic underlying structure in the rhythm section implies that the bass tone of the "A" section is a pedal tone, allowing for free use of dissonance to create instances of tension and release. In measure 9 the introductory material begins to build to the first statement of the melody in measure 25. This section

alternates between statements of unison melodies throughout the entire band, and rhythmic punctuations of individual sections, as seen in measure 21.

The first interlude section, beginning in measure 33, demonstrates two types of melodic ideas. The first melodic idea employs unison linear lines that evolve into tightly voiced chromatic chords, and the second idea uses unison rhythms of widely voiced chromatic chords, which build intensity to the second statement of the melody in measure 49.

The "B" section melody, played by trumpet four and the trombone section, is completely different than any other type of melody seen throughout all three movements. This melody, which flows in small intervals from one chord to the next, is often referred to as a guide-tone melody (David, p.90-91). This guide-tone melodic line begins in measure 57 and lasts until measure 69. At this point the secondary melodic idea takes over and leads back to the final statement of the "A" section melody and the final statement of the melody before the solo section. The final statement of

the "A" section includes both melodic ideas from the main melodic line and the introduction material.

The background figures in measure 115 introduce a melodic motive developed by removing two notes from the first motive in the main melody. By using scale degrees 7, #9 and M3 of the main melody, different familiar melodic motives appear. In measure 115, the rhythmic grouping, in addition to this combination of pitches, results in a quotation from a jazz composition by Joe Henderson entitled "Inner Urge" (see Example 4.1). This melodic motive is used throughout the ensemble and background sections.

Example 4.1



Another melodic idea appears at the beginning of the saxophone soli in measure 121. Just as "Discord" borrowed melodic ideas from other movements, "Towards The Front" borrows melodic ideas from "Discord". The shape and rhythm of the melody from the bridge of "Discord" is used here to initiate the beginning of

the shout chorus. This pattern repeats in measure 139 when the melodic voice shifts to the top three trumpets (see Example 4.2).

Example 4.2



Throughout the entire movement, different techniques for creating the linear melodic lines were employed. In measure 66 the saxophone section plays an angular line that was created by stacking minor triads together linked by a common tone between them as played frequently by saxophonist Rick Margitza (see Example 4.3).

Example 4.3



In measure 133 through 136, the saxophone section plays a basic five-note pattern which steps through the harmonic progression ending in measure 137 (see Example 4.4).

Example 4.4



Harmonic Aspects

Harmonic implications of the "A" sections are highly chromatic. The ostinato bass pattern acts as a pedal point for the linear melodies of the brass and woodwind sections. As a result of this ostinato pattern, vertical sonorities, as in movement I, are less important than the linear melodic ideas.

In measure 9 the first chord played by the ensemble has no real practical chord symbol classification. This chord is a collection of pitches derived from groups of fourths and seconds throughout the ensemble. This chord then moves around following the movement of the melodic voice, in this case, trumpet 1 (see Example 4.5).

Example 4.5

9

A. Sax *mp*

A. Sax *mp*

Ten. Sax *mp*

Ten. Sax *mp*

Bari. Sax *mp*

Tpt. *cup*

Tpt. *cup* *mp*

Tpt. *cup* *mp*

Tpt. *cup* *mp*

Tbn. *cup* *mp*

Tbn. *cup* *mp*

Tbn. *cup* *mp*

Tbn. *cup* *mp*

9

In measure 41 all twelve pitches in the chromatic scale are present creating a highly chromatic chord that is unlike any other in this movement. This grouping of notes happens twice during this movement resulting in the sections of greatest intensity. This twelve-note chord is voiced in such a way that each

individual section has more traditional harmonies resulting in a polytonal chord. The trombone section has a D minor seventh chord (D, F, A, C) while the trumpet section has an A dominant ninth chord with no root (C#, E, G, B). The saxophone section has a chord that is less traditional, but can still be labeled as an Eb sharp nine chord with an added eleventh (Eb, Gb, G, Ab, Bb). When these three chords are combined all twelve notes in the chromatic scale are present.

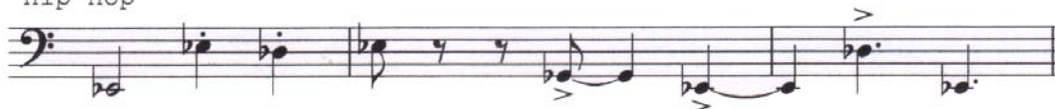
The "B" sections of "Towards The Front" are similar to the "B" sections of "Discord" in that they contain material that follows a harmonic progression. Throughout the first statement of the "B" section beginning in measure 57, the melodic material is directly related to the harmonic progression. This relationship is most apparent in measures 70 through 72, where the ensemble punctuates the series of dominant seven sharp eleven chords presented by the rhythm section.

Rhythmic Aspects

"Towards The Front" contains two distinct rhythmic feels; the first being swing, and the second a close relative to swing - hip-hop. Both time feels place similar emphasis on up-beats and triplets and have many possible different interpretations of the eighth note. The hip-hop feel in "Towards The Front" can be defined by the two staccato quarter notes placed on beats three and four in the first measure of each three-measure phrase during the "B" sections (see Example 4.6).

Example 4.6

Hip-Hop



Both time feels were written to emphasize the melodic material that takes place during the different sections of the movement. Attention was paid to the construction of the different sections to insure that either time feel could be played underneath either melodic idea. The shout chorus in measure 121 is played by the entire ensemble and begins the

transition of time feels with melodic material. The piano solo beginning in measure 153 reverses the usual rhythmic feel, so that the "A" sections are hip-hop and the "B" sections are swing. As a result of alternating time feels, the last "A" section of the piano solo now uses a hip-hop rhythm. The melodic material, now acting as background material, was first stated over the swing time feel. In measure 177 the highly chromatic twelve-tone chord is now restated over a hip-hop time feel that remains until the return of the melody in measure 185.

The syncopated ostinato rhythm section pattern is broken up into alternating time signatures in order to help clarify the accents of the rhythmic line (see Example 4.7). Without alternation of the time signatures, the strong beat accents become confused by the syncopated ostinato pattern.

Example 4.7

$C^{11}_{(9)}$

The musical score for Example 4.7 is presented in two systems. The first system consists of four measures, and the second system consists of seven measures. The piece is in C major, Op. 11, No. 9, and is marked *mf*. The right hand features a complex rhythmic pattern, while the left hand provides a more melodic accompaniment. The time signature is 4/4, and the key signature is one sharp (F#).

Chapter 5, Conclusion

The purpose of this composition was to utilize different compositional elements to construct a multi-movement work that was both logical and expressive within the jazz genre. This goal was accomplished by varying melodic, harmonic and spontaneous materials taken from pre-existing melodies, harmonies and a computer sequence. Through the use of these compositional elements I hoped to emphasize the importance of specific musical concepts within each movement while enhancing each composition with other musical devices.

The organizational techniques employed were successful in generating material for each movement. The harmonic progression for "Resolution," created by varying the chord progression of Thad Jones' "Kids are Pretty People," was a successful attempt in constructing a musical composition with harmony as a basis. The success of these harmonies is based on the smooth movement between successive warm-sounding chords. The melodic variations of Michael Brecker's

"Outrance" provided a successful inspiration for the development of "Towards The Front". "Discord" was more complicated due to the fact that the basis for the movement did not come from a pre-existing composition, but rather from an experimental attempt to freely play and record the piano. The logic and order inherent to the jazz genre helped solve the problems created by relying on "Discord's" experimental sonorities. I believe that I was successful at creating a composition that placed a spontaneous creation of a melody and harmonic idea within jazz harmony and rhythmic concept paradigm.

Discord Suite was composed with the idea that this analytical paper would be written to describe the content of each movement, and the relationships between them. As a result, the awareness of the forthcoming analysis influenced the composition immensely. This influence, however, was not a negative one. Consideration of the future analysis ensured that strong relationships in the music would be emphasized, ultimately strengthening the content in each movement.

A similar thought process in the future will undoubtedly influence later compositions of mine to ensure that strong melodic and harmonic links can be found throughout.

After completing the compositions, a different perspective on the music was gained through listening to recordings of *Discord Suite* performed by the UT Jazz Orchestra. Having the benefit of listening to the work before beginning this paper aided in determining the success of the composition as a whole. After listening to the entire composition, I might consider slight alterations in performance order to strengthen the overall organization of the suite. Reversing the order of "Towards The Front" and "Discord" could provide a stronger connection between the first two movements, and conclude the entire work in a more definite manner.

Chapter 6, "Discord Suite" Score

Conductor Score Transposed

Discord

Conducted..... flute //

Alto Sax 1

Alto Sax 2

Tenor Sax 1

Tenor Sax 2

Bari. Sax.

Trumpet 1

Trumpet 2

Trumpet 3

Trumpet 4

Trombone 1

Trombone 2

Trombone 3

Trombone 4

Guitar

Piano

Bass

Drums

The musical score is written for a large ensemble. The instruments are listed on the left: Alto Sax 1, Alto Sax 2, Tenor Sax 1, Tenor Sax 2, Bari. Sax., Trumpet 1, Trumpet 2, Trumpet 3, Trumpet 4, Trombone 1, Trombone 2, Trombone 3, Trombone 4, Guitar, Piano, Bass, and Drums. The score is in 4/4 time and features a key signature of one sharp (F#). The conductor's part is at the top, marked 'Conducted.....' and 'flute //'. The saxophone section (Alto, Tenor, Bari) has a melodic line starting in the second measure. The trumpet and trombone sections play a rhythmic pattern of eighth and sixteenth notes. The guitar, piano, bass, and drums provide a steady accompaniment. The score is marked with 'mp' (mezzo-piano) and 'ff' (fortissimo) dynamics.

11

3x's

$\text{♩} = 120$

-1
to alto
3rd x

to alto
3rd x

to tenor
3rd x

to tenor
3rd x

to bari
2nd + 3rd x's

to trumpet

to trumpet

to trumpet

to trumpet

2nd x' on

2nd x' on

2nd x' on

2nd x' on

2nd x' on

Elvin Latin Feel

2nd x' on

A. Sax 1

A. Sax 2

Ten. Sax 1

Ten. Sax 2

Bari. Sax

Tpt. 1

Tpt. 2

Tpt. 3

Tpt. 4

Tbn. 1

Tbn. 2

Tbn. 3

Tbn. 4

Gtr.

Pno.

Bs.

Dr.

7

A. Sax 1
 A. Sax 2
 Ten. Sax 1
 Ten. Sax 2
 Bari. Sax
 Tpt. 1
 Tpt. 2
 Tpt. 3
 Tpt. 4
 Tbn. 1
 Tbn. 2
 Tbn. 3
 Tbn. 4
 Gtr.
 Pno.
 Bs.
 Dr.

Musical score for page 13, featuring various instruments including saxophones, trumpets, trombones, guitar, piano, bass, and drums. The score includes dynamic markings like *f* and *ff*, and a *fill* instruction for the drums.

19

A. Sax 1

A. Sax 2

Ten. Sax 1

Ten. Sax 2

Bari. Sax

Tpt. 1

Tpt. 2

Tpt. 3

Tpt. 4

Tbn. 1

Tbn. 2

Tbn. 3

Tbn. 4

Gtr.

Pno.

Bs.

Dr.

The musical score for page 19 is arranged in a standard orchestral format. It includes staves for A. Sax 1, A. Sax 2, Ten. Sax 1, Ten. Sax 2, Bari. Sax, Tpt. 1, Tpt. 2, Tpt. 3, Tpt. 4, Tbn. 1, Tbn. 2, Tbn. 3, Tbn. 4, Gtr., Pno., Bs., and Dr. The key signature is one sharp (F#), and the time signature is 4/4. The score shows various musical notations including notes, rests, and dynamic markings such as *mf* and *f*. The piano part features a complex chordal structure with many accidentals. The bass and drums parts provide a rhythmic foundation, with the drums playing a consistent pattern of eighth notes.

A. Sax 1
 A. Sax 2
 Ten. Sax 1
 Ten. Sax 2
 Bari. Sax
 Tpt. 1
 Tpt. 2
 Tpt. 3
 Tpt. 4
 Tbn. 1
 Tbn. 2
 Tbn. 3
 Tbn. 4
 Gtr.
 Pno.
 Bs.
 Dr.

The musical score is arranged in a system of staves. The instruments are listed on the left, and their corresponding staves are on the right. The score is written in 4/4 time with a key signature of one sharp (F#). The instruments and their parts are as follows:

- A. Sax 1**: Treble clef, mostly rests.
- A. Sax 2**: Treble clef, mostly rests.
- Ten. Sax 1**: Treble clef, active line with eighth and quarter notes.
- Ten. Sax 2**: Treble clef, mostly rests.
- Bari. Sax**: Treble clef, mostly rests.
- Tpt. 1**: Treble clef, mostly rests.
- Tpt. 2**: Treble clef, active line with quarter and eighth notes.
- Tpt. 3**: Treble clef, mostly rests.
- Tpt. 4**: Treble clef, mostly rests.
- Tbn. 1**: Bass clef, mostly rests.
- Tbn. 2**: Bass clef, mostly rests.
- Tbn. 3**: Bass clef, mostly rests.
- Tbn. 4**: Bass clef, mostly rests.
- Gtr.**: Treble clef, mostly rests.
- Pno.**: Grand staff (treble and bass clefs), active line with chords and moving lines.
- Bs.**: Bass clef, active line with quarter and eighth notes.
- Dr.**: Single line with a drum kit symbol, active line with eighth and quarter notes.

A. Sax 1

A. Sax 2

Ten. Sax 1

Ten. Sax 2

Bari. Sax

Tpt. 1

Tpt. 2

Tpt. 3

Tpt. 4

Tbn. 1

Tbn. 2

Tbn. 3

Tbn. 4

Gtr.

Pno.

Bs.

Dr.

A. Sax 1
 A. Sax 2
 Ten. Sax 1
 Ten. Sax 2
 Bari. Sax
 Tpt. 1
 Tpt. 2
 Tpt. 3
 Tpt. 4
 Tbn. 1
 Tbn. 2
 Tbn. 3
 Tbn. 4
 Gtr.
 Pno.
 Bs.
 Dr.

DMA⁷(#11)
 CMA⁷(#11)
 DMA⁷(#11)
 CMA⁷(#11)

37

A. Sax 1
 A. Sax 2
 Ten. Sax 1
 Ten. Sax 2
 Bari. Sax
 Tpt. 1
 Tpt. 2
 Tpt. 3
 Tpt. 4
 Tbn. 1
 Tbn. 2
 Tbn. 3
 Tbn. 4
 Gtr.
 Pno.
 Bs.
 Dr.

The musical score is arranged in a system with 14 staves. The instruments are listed on the left, and their corresponding staves are on the right. The notation includes various musical symbols such as clefs, key signatures, and note values. The piano part (Pno.) is written for both hands, and the guitar part (Gtr.) is written for a single staff. The bass (Bs.) and drums (Dr.) are also included in the ensemble.

3x's

51

2nd & 3rd

Chromatic Trills

A. Sax 1

A. Sax 2

Ten. Sax 1

Ten. Sax 2

Bari. Sax

3rd x'only

Tpt. 1

3rd x'only

Tpt. 2

3rd x'only

Tpt. 3

3rd x'only

Tpt. 4

all x's

Tbn. 1

all x's

Tbn. 2

all x's

Tbn. 3

all x's

Tbn. 4

Gtr.

Pno.

Bs.

Dr.

A. Sax 1

A. Sax 2

Ten. Sax 1

Ten. Sax 2

Bari. Sax

Tpt. 1

Tpt. 2

Tpt. 3

Tpt. 4

Tbn. 1

Tbn. 2

Tbn. 3

Tbn. 4

Gtr.

Pno.

Bs.

Dr.

Chromatic Trills

Chromatic Trills

Chromatic Trills

Chromatic Trills

The musical score for page 60 is arranged in a standard orchestral format. It includes parts for five saxophones (Alto 1 & 2, Tenor 1 & 2, Baritone), four trumpets, four trombones, guitar, piano, bass, and drums. The key signature is one sharp (F#), and the time signature is 4/4. The saxophone and trumpet parts feature complex melodic lines with many trills and slurs. The piano part provides a harmonic accompaniment with chords and moving lines. The bass and drums provide a steady rhythmic foundation. Dynamics such as *f* (forte) and *sf* (sforzando) are indicated throughout. A specific instruction 'Chromatic Trills' is written above the first four trumpet staves. The page number '60' is enclosed in a box at the top right.

A. Sax 1
 A. Sax 2
 Ten. Sax 1
 Ten. Sax 2
 Bari. Sax
 Tpt. 1
 Tpt. 2
 Tpt. 3
 Tpt. 4
 Tbn. 1
 Tbn. 2
 Tbn. 3
 Tbn. 4
 Gtr.
 Pno.
 Bs.
 Dr.

This musical score is for page 61 of a larger work. It features a full band arrangement. The instrumentation includes:

- Saxophones:** Alto Sax 1 & 2, Tenor Sax 1 & 2, and Baritone Sax.
- Brass:** Trumpets 1 through 4 and Trombones 1 through 4.
- Other Instruments:** Guitar (Gtr.), Piano (Pno.), Bass (Bs.), and Drums (Dr.).

 The score is written in a key signature of one sharp (F#) and a common time signature (C). The music is arranged in a standard score format with staves for each instrument. The piano part is written in a grand staff (treble and bass clef). The drum part is written in a single staff with a key signature of one sharp. The guitar part is written in a single staff with a key signature of one sharp. The bass part is written in a single staff with a key signature of one sharp. The saxophone and brass parts are written in a single staff with a key signature of one sharp.

A. Sax 1
 A. Sax 2
 Ten. Sax 1
 Ten. Sax 2
 Bari. Sax
 Tpt. 1
 Tpt. 2
 Tpt. 3
 Tpt. 4
 Tbn. 1
 Tbn. 2
 Tbn. 3
 Tbn. 4
 Gtr.
 Pno.
 Bs.
 Dr.

The musical score is arranged in 14 staves. The first five staves are for saxophones (A. Sax 1, A. Sax 2, Ten. Sax 1, Ten. Sax 2, Bari. Sax). The next four staves are for trumpets (Tpt. 1, Tpt. 2, Tpt. 3, Tpt. 4). The next four staves are for trombones (Tbn. 1, Tbn. 2, Tbn. 3, Tbn. 4). The guitar (Gtr.) staff is empty. The piano (Pno.) staff has a grand staff with treble and bass clefs. The bass (Bs.) staff is a single bass clef. The drums (Dr.) staff is a single bass clef with a rhythmic pattern of eighth notes.

76

A. Sax 1

A. Sax 2

Ten. Sax 1

Ten. Sax 2

Bari. Sax

Tpt. 1

Tpt. 2

Tpt. 3

Tpt. 4

Tbn. 1

Tbn. 2

Tbn. 3

Tbn. 4

Gtr.

Pno.

Bs.

Dr.

A. Sax 1
 A. Sax 2
 Ten. Sax 1
 Ten. Sax 2
 Bari. Sax
 Tpt. 1
 Tpt. 2
 Tpt. 3
 Tpt. 4
 Tbn. 1
 Tbn. 2
 Tbn. 3
 Tbn. 4
 Gtr.
 Pno.
 Bs.
 Dr.

CMA⁷(11)
 CMA⁷(11)

A. Sax 1
 A. Sax 2
 Ten. Sax 1
 Ten. Sax 2
 Bari. Sax
 Tpt. 1
 Tpt. 2
 Tpt. 3
 Tpt. 4
 Tbn. 1
 Tbn. 2
 Tbn. 3
 Tbn. 4
 Gtr.

Pno.
 Bs.
 Dr.

A. Sax 1

A. Sax 2

Ten. Sax 1

Ten. Sax 2

Bari. Sax

Tpt. 1

Tpt. 2

Tpt. 3

Tpt. 4

Tbn. 1

Tbn. 2

Tbn. 3

Tbn. 4

Gtr.

Pno.

Bs.

Dr.

Dphrygianish

Cphrygianish

Cphrygianish

Cphrygianish

A. Sax 1
 A. Sax 2
 Ten. Sax 1
 Ten. Sax 2
 Bari. Sax
 Tpt. 1
 Tpt. 2
 Tpt. 3
 Tpt. 4
 Tbn. 1
 Tbn. 2
 Tbn. 3
 Tbn. 4
 Gtr.
 Pno.
 Bs.
 Dr.

The musical score is arranged in a standard orchestral format. The instruments are listed on the left, and their corresponding staves are on the right. The score is written in 4/4 time with a key signature of one sharp (F#). The instruments and their parts are as follows:

- A. Sax 1**: Melodic line with eighth and sixteenth notes.
- A. Sax 2**: Melodic line with eighth and sixteenth notes.
- Ten. Sax 1**: Rhythmic pattern of eighth notes.
- Ten. Sax 2**: Melodic line with eighth and sixteenth notes.
- Bari. Sax**: Melodic line with eighth and sixteenth notes.
- Tpt. 1**: Melodic line with eighth and sixteenth notes.
- Tpt. 2**: Melodic line with eighth and sixteenth notes.
- Tpt. 3**: Melodic line with eighth and sixteenth notes.
- Tpt. 4**: Melodic line with eighth and sixteenth notes.
- Tbn. 1**: Melodic line with eighth and sixteenth notes.
- Tbn. 2**: Melodic line with eighth and sixteenth notes.
- Tbn. 3**: Melodic line with eighth and sixteenth notes.
- Tbn. 4**: Melodic line with eighth and sixteenth notes.
- Gtr.**: Rhythmic pattern of eighth notes.
- Pno.**: Rhythmic pattern of eighth notes.
- Bs.**: Rhythmic pattern of eighth notes.
- Dr.**: Rhythmic pattern of eighth notes.

A. Sax 1

A. Sax 2

Ten. Sax 1

Ten. Sax 2

Bari. Sax

Tpt. 1

Tpt. 2

Tpt. 3

Tpt. 4

Tbn. 1

Tbn. 2

Tbn. 3

Tbn. 4

Gtr.

Pno.

Bs.

Dr.

Emi^{7b5}D Dmi^{7b5}C Emi^{7b5}D Dmi^{7b5}C

A. Sax 1

A. Sax 2

Ten. Sax 1 *F#MA⁷(b11)*
End Solo

Ten. Sax 2

Bari. Sax

Tpt. 1

Tpt. 2

Tpt. 3

Tpt. 4

Tbn. 1

Tbn. 2

Tbn. 3

Tbn. 4

Gtr.

Pno. *EMa⁷(b11)* *DMA⁷(b11)* *CMA⁷(b11)*

Bs. *EMa⁷(b11)* *DMA⁷(b11)* *CMA⁷(b11)*

Dr.

A. Sax 1
 A. Sax 2
 Ten. Sax 1
 Ten. Sax 2
 Bari. Sax
 Tpt. 1
 Tpt. 2
 Tpt. 3
 Tpt. 4
 Tbn. 1
 Tbn. 2
 Tbn. 3
 Tbn. 4
 Gtr.
 Pno.
 Bs.
 Dr.

The musical score is written for a jazz band. The instruments listed on the left are: A. Sax 1, A. Sax 2, Ten. Sax 1, Ten. Sax 2, Bari. Sax, Tpt. 1, Tpt. 2, Tpt. 3, Tpt. 4, Tbn. 1, Tbn. 2, Tbn. 3, Tbn. 4, Gtr., Pno., Bs., and Dr. The score is written in 4/4 time. The piano part includes a section marked "Eb sus". The drum part is a steady, rhythmic pattern.

chromatic trills rate
match /cres./deces. open Drum solo

Conducted

A. Sax 1

A. Sax 2

Ten. Sax 1

Ten. Sax 2

Bari. Sax

Tpt. 1

Tpt. 2

Tpt. 3

Tpt. 4

Tbn. 1

Tbn. 2

Tbn. 3

Tbn. 4

Gtr.

Pno.

Bs.

Dr.

Flugel

Flugel

Flugel

Gradual Fade to m 145

Gradual Fade to m 145

Gradual Fade to m 145

A. Sax 1
 A. Sax 2
 Ten. Sax 1
 Ten. Sax 2
 Bari. Sax
 Tpt. 1
 Tpt. 2
 Tpt. 3
 Tpt. 4
 Tbn. 1
 Tbn. 2
 Tbn. 3
 Tbn. 4
 Gtr.
 Pno.
 Bs.
 Dr.

Flugel

The musical score is written for a jazz ensemble. The key signature is one sharp (F#) and the time signature is 4/4. The saxophones (A. Sax 1, A. Sax 2, Ten. Sax 1, Ten. Sax 2, Bari. Sax) and guitar (Gtr.) are mostly silent. The trumpets (Tpt. 1, Tpt. 2, Tpt. 3, Tpt. 4) and trombones (Tbn. 1, Tbn. 2, Tbn. 3, Tbn. 4) play a rhythmic pattern of eighth and sixteenth notes. The piano (Pno.), bass (Bs.), and drums (Dr.) are also silent.

A. Sax 1
 A. Sax 2
 Ten. Sax 1
 Ten. Sax 2
 Bari. Sax
 Tpt. 1
 Tpt. 2
 Tpt. 3
 Tpt. 4
 Tbn. 1
 Tbn. 2
 Tbn. 3
 Tbn. 4
 Gtr.
 Pno.
 Bs.
 Dr.

The musical score is written for a jazz ensemble. The first five staves (A. Sax 1, A. Sax 2, Ten. Sax 1, Ten. Sax 2, Bari. Sax) are currently empty. The next four staves (Tpt. 1, Tpt. 2, Tpt. 3, Tpt. 4) contain musical notation in treble clef with a key signature of two sharps (F# and C#). The following four staves (Tbn. 1, Tbn. 2, Tbn. 3, Tbn. 4) contain musical notation in bass clef with a key signature of two flats (Bb and Eb). The Gtr. staff is empty. The Pno. staff consists of two empty staves (treble and bass clef). The Bs. and Dr. staves are also empty. The score is divided into measures by vertical bar lines.

147

Rubato Solo Piano

A. Sax 1

A. Sax 2

Ten. Sax 1

Ten. Sax 2

Bari. Sax

Tpt. 1

Tpt. 2

Tpt. 3

Tpt. 4

Tbn. 1

Tbn. 2

Tbn. 3

Tbn. 4

Gtr.

Pno.

Bs.

Dr.

Freely Em¹¹

EMA^{7(b11)}

Dmi¹¹

DMA^{7(b11)}

145

A. Sax 1
 A. Sax 2
 Ten. Sax 1
 Ten. Sax 2
 Bari. Sax
 Tpt. 1
 Tpt. 2
 Tpt. 3
 Tpt. 4
 Tbn. 1
 Tbn. 2
 Tbn. 3
 Tbn. 4
 Gtr.
 Pno.
 Bs.
 Dr.

Cm¹¹ C¹³⁽¹¹⁾ BMA⁷⁽¹¹⁾ Bbm⁹ Ama¹³⁽¹¹⁾ GMA⁷

151

♩ = 120

open

on cue

A. Sax 1

A. Sax 2

Ten. Sax 1

Ten. Sax 2

Bari. Sax

Tpt. 1

Tpt. 2

Tpt. 3

Tpt. 4

Tbn. 1

Tbn. 2

Tbn. 3

Tbn. 4

Gtr.

Pno.

Bs.

Dr.

set up 12/8 latin

FMA⁷(011) EMA⁷(011) DMA⁷(011) CMA⁷(011)

Eb phrygian Eb phrygian Eb phrygian

in on cue

A. Sax 1

A. Sax 2

Ten. Sax 1

Ten. Sax 2

Bari. Sax

2nd x

Tpt. 1

2nd x

Tpt. 2

2nd x

Tpt. 3

2nd x

Tpt. 4

2nd x

Tbn. 1

2nd x

Tbn. 2

2nd x

Tbn. 3

2nd x

Tbn. 4

Gtr.

Pno.

Bs.

Dr.

1st ending 2nd ending

A. Sax 1

A. Sax 2

Ten. Sax 1

Ten. Sax 2

Bari. Sax

Tpt. 1

Tpt. 2

Tpt. 3

Tpt. 4

Tbn. 1

Tbn. 2

Tbn. 3

Tbn. 4

Gtr.

Pno.

DMA⁷⁽⁰¹¹⁾

Bs.

EMA⁷⁽⁰¹¹⁾

Dr.

The musical score is written for a large ensemble. The saxophone section (A. Sax 1, A. Sax 2, Ten. Sax 1, Ten. Sax 2, Bari. Sax) has two endings. The trumpet section (Tpt. 1-4) and trombone section (Tbn. 1-4) have parts for both endings. The guitar (Gtr.) and piano (Pno.) parts are also shown. The bass (Bs.) and drums (Dr.) parts are at the bottom. The score is marked with 'DMA⁷⁽⁰¹¹⁾' and 'EMA⁷⁽⁰¹¹⁾'.

$\text{♩} = 120$

$\text{♩} = 120$

176

A. Sax 1

A. Sax 2

Ten. Sax 1

Ten. Sax 2

Bari. Sax

Tpt. 1

Tpt. 2

Tpt. 3

Tbn. 1

Tbn. 2

Tbn. 3

Tbn. 4

Gtr.

Pno.

Bs.

Dr.

173

A. Sax 1
 A. Sax 2
 Ten. Sax 1
 Ten. Sax 2
 Bari. Sax
 Tpt. 1
 Tpt. 2
 Tpt. 3
 Tpt. 4
 Tbn. 1
 Tbn. 2
 Tbn. 3
 Tbn. 4
 Gtr.
 Pno.
 Bs.
 Dr.

A. Sax 1
 A. Sax 2
 Ten. Sax 1
 Ten. Sax 2
 Bari. Sax
 Tpt. 1
 Tpt. 2
 Tpt. 3
 Tpt. 4
 Tbn. 1
 Tbn. 2
 Tbn. 3
 Tbn. 4
 Gtr.
 Pno.
 Bs.
 Dr.

A. Sax 1
 A. Sax 2
 Ten. Sax 1
 Ten. Sax 2
 Bari. Sax
 Tpt. 1
 Tpt. 2
 Tpt. 3
 Tpt. 4
 Tbn. 1
 Tbn. 2
 Tbn. 3
 Tbn. 4
 Gtr.
 Pno.
 Bs.
 Dr.

The musical score for page 192 (measures 191-195) features the following instruments and parts:

- Saxophones:** Five parts (A. Sax 1, A. Sax 2, Ten. Sax 1, Ten. Sax 2, Bari. Sax) with complex melodic lines and many slurs.
- Trumpets:** Four parts (Tpt. 1-4) with mostly whole and half notes.
- Tubas:** Four parts (Tbn. 1-4) with sustained notes and some melodic movement.
- Guitar:** A single staff with sustained notes.
- Piano:** A grand staff with chords $E_m7(b9)$, $D_m7(b9)$, and $C_m7(b9)$ indicated above the right hand.
- Bass:** A single staff with a steady eighth-note rhythm.
- Drums:** A single staff with a pattern of eighth and sixteenth notes.

A. Sax 1
 A. Sax 2
 Ten. Sax 1
 Ten. Sax 2
 Bari. Sax
 Tpt. 1
 Tpt. 2
 Tpt. 3
 Tpt. 4
 Tbn. 1
 Tbn. 2
 Tbn. 3
 Tbn. 4
 Gtr.
 Pno.
 Bs.
 Dr.

A. Sax 1
 A. Sax 2
 Ten. Sax 1
 Ten. Sax 2
 Bari. Sax
 Tpt. 1
 Tpt. 2
 Tpt. 3
 Tpt. 4
 Tbn. 1
 Tbn. 2
 Tbn. 3
 Tbn. 4
 Gtr.
 Pno.
 Bs.
 Dr.

The musical score is written for a 15-piece band. The instruments are listed on the left: A. Sax 1, A. Sax 2, Ten. Sax 1, Ten. Sax 2, Bari. Sax, Tpt. 1, Tpt. 2, Tpt. 3, Tpt. 4, Tbn. 1, Tbn. 2, Tbn. 3, Tbn. 4, Gtr., Pno., Bs., and Dr. The score is in 4/4 time with a key signature of one sharp (F#). The saxophones and trumpets play melodic lines with various articulations and slurs. The trombones provide harmonic support with sustained notes and some rhythmic patterns. The guitar (Gtr.) is mostly silent, indicated by rests. The piano (Pno.) plays a complex harmonic accompaniment with many beamed sixteenth and thirty-second notes. The bass (Bs.) plays a steady eighth-note pattern, and the drums (Dr.) play a consistent rhythmic pattern with eighth notes.

ritard..... //

A. Sax 1

A. Sax 2

Ten. Sax 1

Ten. Sax 2

Bari. Sax

Tpt. 1

Tpt. 2

Tpt. 3

Tpt. 4

Tbn. 1

Tbn. 2

Tbn. 3

Tbn. 4

Gtr.

Pno.

Bs.

Dr.

208

Conductor Score Transposed Resolution

Jazz Ballad

Alto Sax 1

Alto Sax 2

Tenor Sax 1

Tenor Sax 2

Bari. Sax.

Trumpet 1

Trumpet 2

Trumpet 3

Trumpet 4

Trombone 1

Trombone 2

Trombone 3

Trombone 4

Guitar

Piano

Bass

Drums

Flute

Clarinet

Clarinet

Bass Clarinet

Flugel

BMA¹³⁰¹¹

B¹³⁰⁹/D[♯]

BMA¹³⁰¹¹

B¹³⁰⁹/D[♯]

The musical score is for a jazz ballad titled 'Resolution'. It is a conductor score transposed for various instruments. The score is written in 4/4 time and features a key signature of one sharp (F#). The instruments listed on the left are Alto Sax 1, Alto Sax 2, Tenor Sax 1, Tenor Sax 2, Bari. Sax., Trumpet 1, Trumpet 2, Trumpet 3, Trumpet 4, Trombone 1, Trombone 2, Trombone 3, Trombone 4, Guitar, Piano, Bass, and Drums. The Flute, Clarinet, and Bass Clarinet parts are also indicated. The score includes various musical notations such as notes, rests, and dynamic markings (p, mp, mf). The Piano part includes specific voicings labeled BMA¹³⁰¹¹ and B¹³⁰⁹/D[♯]. The Drums part features a steady rhythmic pattern.

A. Sax 1
 A. Sax 2
 Ten. Sax 1
 Ten. Sax 2
 Bari. Sax
 Tpt. 1
 Tpt. 2
 Tpt. 3
 Tpt. 4
 Tbn. 1
 Tbn. 2
 Tbn. 3
 Tbn. 4
 Gtr.
 Pno.
 Bs.
 Dr.

BMA¹³⁽¹¹⁾ BMA¹³⁽¹¹⁾ B¹³⁽⁹⁾/D[#] BMA¹³⁽¹¹⁾

9

A. Sax 1 *mp*

A. Sax 2 *mp* to alto

Ten. Sax 1 *mp* to tenor

Ten. Sax 2

Bari. Sax

Tpt. 1

Tpt. 2

Tpt. 3

Tpt. 4 *mp*

Tbn. 1 *mp*

Tbn. 2 *mp*

Tbn. 3 *mp*

Tbn. 4 *mp*

Gtr.

Pno. *Dm¹¹*

Bs. *Dm¹¹*

Dr.

13

A. Sax 1

A. Sax 2

Ten. Sax 1

Ten. Sax 2

Bari. Sax

Tpt. 1

Tpt. 2

Tpt. 3

Tpt. 4

Tbn. 1

Tbn. 2

Tbn. 3

Tbn. 4

Gtr.

Pno.

Bs.

Dr.

Dm¹¹

Bbm¹³⁽¹¹⁾/D

Gm¹¹

Dm¹¹

Gm¹¹

Flute Bring out

A. Sax 1

A. Sax 2

Ten. Sax 1

Ten. Sax 2

Bari. Sax

Tpt. 1

Tpt. 2

Tpt. 3

Tpt. 4

Tbn. 1

Tbn. 2

Tbn. 3

Tbn. 4

Gtr.

Pno.

Bs.

Dr.

Tenor

Flugel Bring out

Flugel

E♭MA¹³(11)

C¹¹

E♭MA¹³(11)

21

A. Sax 1

A. Sax 2

Ten. Sax 1

Ten. Sax 2

Alto Bring out

Flugel

Tpt. 2

Tpt. 3

Tpt. 4

Tbn. 1

Tbn. 2

Tbn. 3

Tbn. 4

Gtr.

Pno.

Bs.

Dr.

Dm11 E/D BbMA13(11)/D E/D

A. Sax 1

A. Sax 2

Ten. Sax 1

Ten. Sax 2

Baritone Sax

Tpt. 1

Tpt. 2

Tpt. 3

Tpt. 4

Tbn. 1

Tbn. 2

Tbn. 3

Tbn. 4

Gtr.

Pno.

Bs.

Dr.

Abm11

Ebm11

E/D

BMA13(m11)

to alto

A. Sax 1

A. Sax 2

Ten. Sax 1

Ten. Sax 2

Bari. Sax

Tpt. 1

Tpt. 2

Tpt. 3

Tpt. 4

Tbn. 1

Tbn. 2

Tbn. 3

Tbn. 4

Gtr.

Pno.

Bs.

Dr.

C \sharp m11

F \sharp 7 \flat 9

EMA13(11)

33

A. Sax 1

A. Sax 2

Ten. Sax 1

Ten. Sax 2

Bari. Sax

Tpt. 1

Tpt. 2

Tpt. 3

Tpt. 4

Tbn. 1

Tbn. 2

Tbn. 3

Tbn. 4

Gtr.

Pno.

Bs.

Dr.

A. Sax 1
 A. Sax 2
 Ten. Sax 1
 Ten. Sax 2 C[♯]MA7(♯11) C[♯]MA7(♯11) C[♯]13(9) C[♯]MA7(♯11)
 Bari. Sax to bari
 Tpt. 1
 Tpt. 2
 Tpt. 3
 Tpt. 4
 Tbn. 1 b[♭] b[♭] b[♭] b[♭]
 Tbn. 2 b[♭] b[♭] b[♭] b[♭]
 Tbn. 3 b[♭] b[♭] b[♭] b[♭]
 Tbn. 4 b[♭] b[♭] b[♭] b[♭]
 Gtr.
 Pno. BMA⁷(♯11) BMA⁷(♯11) B13(9) BMA⁷(♯11)
 Bs.
 Dr.

41

Tenor Solo

A. Sax 1

A. Sax 2

Ten. Sax 1

Ten. Sax 2 *E_m¹¹* *C_M⁷⁽¹¹⁾/E*

Bari. Sax

Tpt. 1

Tpt. 2

Tpt. 3

Tpt. 4

Tbn. 1 *mp*

Tbn. 2 *mp*

Tbn. 3 *mp*

Tbn. 4 *mp*

Gtr.

Pno. *D_m¹¹* *B^bM₇⁽¹¹⁾/D*

Bs. *D_m¹¹* *B^bM₇⁽¹¹⁾/D*

Dr.

A. Sax 1
 A. Sax 2
 Ten. Sax 1
 Ten. Sax 2 *F#MA¹³(11)* *Dm¹¹*
 Bari. Sax
 Tpt. 1 *Flugel*
 Tpt. 2 *Flugel*
 Tpt. 3 *Flugel*
 Tpt. 4 *Flugel*
 Tbn. 1
 Tbn. 2
 Tbn. 3
 Tbn. 4
 Gtr.
 Pno. *EbmA¹³(11)* *Cm¹¹*
 Bs. *EbmA¹³(11)* *Cm¹¹*
 Dr.

A. Sax 1
 A. Sax 2
 Ten. Sax 1
 Ten. Sax 2
 Bari. Sax
 Tpt. 1
 Tpt. 2
 Tpt. 3
 Tpt. 4
 Tbn. 1
 Tbn. 2
 Tbn. 3
 Tbn. 4
 Gtr.
 Pno.
 Bs.
 Dr.

Chord symbols visible in the score:
 Ten. Sax 2: E_{\flat}^{11} , F^{\sharp}/E , $CMA^7(11)/E$, F^{\sharp}/E
 Gtr.: E/D
 Pno.: E/D
 Bs.: E/D
 Dr.: E/D
 Piano (Right): D_{\flat}^{11} , E/D , $B^{\flat}MA^7(11)/I$
 Bass (Right): D_{\flat}^{11} , E/D , $B^{\flat}MA^7(11)/I$

A. Sax 1
 A. Sax 2
 Ten. Sax 1
 Ten. Sax 2
 Bari. Sax
 Tpt. 1
 Tpt. 2
 Tpt. 3
 Tpt. 4
 Tbn. 1
 Tbn. 2
 Tbn. 3
 Tbn. 4
 Gtr.
 Pno.
 Bs.
 Dr.

F#MA13b11
 D#m11
 G#7b9
 EMA13b11
 C#m11
 F#7b9
 EMA13b11
 C#m11
 F#7b9

61

63

Double Time

| | |
|------------|---|
| A. Sax 1 | |
| A. Sax 2 | |
| Ten. Sax 1 | |
| Ten. Sax 2 | <div style="display: flex; justify-content: space-between;"> Start to Set up Double'x $C\sharp MA^{13}(11)$ </div> <div style="border-bottom: 1px solid black; height: 20px;"></div> |
| Bari. Sax | |
| Tpt. 1 | |
| Tpt. 2 | |
| Tpt. 3 | |
| Tpt. 4 | |
| Tbn. 1 | |
| Tbn. 2 | |
| Tbn. 3 | |
| Tbn. 4 | |
| Gtr. | |
| Pno. | <div style="display: flex; justify-content: space-between;"> Start to Set up Double'x $BMA^{13}(11)$ </div> <div style="border-bottom: 1px solid black; height: 20px;"></div> |
| Bs. | <div style="display: flex; justify-content: space-between;"> Start to Set up Double'x $BMA^{13}(11)$ </div> <div style="border-bottom: 1px solid black; height: 20px;"></div> |
| Dr. | <div style="display: flex; justify-content: space-between;"> Start to Set up Double'x </div> <div style="border-bottom: 1px solid black; height: 20px;"></div> |

A. Sax 1
 A. Sax 2
 Ten. Sax 1
 Ten. Sax 2 $CMa^7(011)/E$ $FMA^{13}(011)$
 Bari. Sax
 Tpt. 1
 Tpt. 2
 Tpt. 3
 Tpt. 4
 Tbn. 1
 Tbn. 2
 Tbn. 3
 Tbn. 4
 Gtr.
 Pno. $BbMa^7(011)/D$ $EbMA^{13}(011)$
 Bs. $BbMa^7(011)/D$ $EbMA^{13}(011)$
 Dr.

The musical score is arranged in a system with 14 staves. The instruments are listed on the left: A. Sax 1, A. Sax 2, Ten. Sax 1, Ten. Sax 2, Bari. Sax, Tpt. 1, Tpt. 2, Tpt. 3, Tpt. 4, Tbn. 1, Tbn. 2, Tbn. 3, Tbn. 4, Gtr., Pno., Bs., and Dr. The Ten. Sax 2 staff has a chord notation $CMa^7(011)/E$ in the first measure and $FMA^{13}(011)$ in the second measure. The Pno. staff has a chord notation $BbMa^7(011)/D$ in the first measure and $EbMA^{13}(011)$ in the second measure. The Bs. staff has a chord notation $BbMa^7(011)/D$ in the first measure and $EbMA^{13}(011)$ in the second measure. The Dr. staff has a rhythmic pattern of eighth notes.

A. Sax 1 Alto 2nd'x
 A. Sax 2 2nd'x
 Ten. Sax 1 2nd'x
 Ten. Sax 2 Dm¹¹ End Solo
 Bari. Sax Bari Sax 2nd'x
 Tpt. 1 Trumpet
 Tpt. 2 Trumpet
 Tpt. 3 Trumpet
 Tpt. 4 Trumpet
 Tbn. 1
 Tbn. 2
 Tbn. 3
 Tbn. 4
 Gtr.
 Pno. Cm¹¹ Dm¹¹
 Bs. Cm¹¹ Dm¹¹
 Dr.

The musical score for page 71 is arranged in a standard orchestral format. The top section includes five saxophone parts: Alto Sax 1 and 2, Tenor Sax 1 and 2, and Baritone Sax. The middle section features four trumpet parts and four trombone parts. The bottom section consists of guitar, piano, bass, and drums. The piano part is written for both hands, with chord symbols Cm¹¹ and Dm¹¹ indicated. The bass part also includes these chord symbols. The drum part is written in a simplified notation. The Alto Sax 1 part has a '2nd'x' marking, and the Tenor Sax 2 part has an 'End Solo' marking. The Baritone Sax part has a '2nd'x' marking. The trumpet and trombone parts have 'Trumpet' and 'Trombone' markings respectively.

A. Sax 1
 A. Sax 2
 Ten. Sax 1
 Ten. Sax 2
 Bari. Sax
 Tpt. 1
 Tpt. 2
 Tpt. 3
 Tpt. 4
 Tbn. 1
 Tbn. 2
 Tbn. 3
 Tbn. 4
 Gtr.
 Pno.
 Bs.
 Dr.

Bbm7(11)/D
 EbMA13(11)
 Bbm7(11)/D
 EbMA13(11)

A. Sax 1
 A. Sax 2
 Ten. Sax 1
 Ten. Sax 2
 Bari. Sax
 Tpt. 1
 Tpt. 2
 Tpt. 3
 Tpt. 4
 Tbn. 1
 Tbn. 2
 Tbn. 3
 Tbn. 4
 Gtr.
 Pno.
 Bs.
 Dr.

Cm11 Dm11 EbD

Set up Latin Serious Latin

End Double Time

A. Sax 1

A. Sax 2

Ten. Sax 1

Ten. Sax 2

Bari. Sax

Tpt. 1

Tpt. 2

Tpt. 3

Tpt. 4

Tbn. 1

Tbn. 2

Tbn. 3

Tbn. 4

Gtr.

Pno.

Bs.

Dr.

Very Very Very Very....Big Lots o'Fil

A. Sax 1
 A. Sax 2
 Ten. Sax 1
 Ten. Sax 2
 Bari. Sax
 Tpt. 1
 Tpt. 2
 Tpt. 3
 Tpt. 4
 Tbn. 1
 Tbn. 2
 Tbn. 3
 Tbn. 4
 Gtr.
 Pno.
 Bs.
 Dr.

to B.Cl.

BMA¹³⁽⁰¹¹⁾
 Ab^{m11}
 EMA¹³⁽⁰¹¹⁾

A. Sax 1

A. Sax 2

Ten. Sax 1

Ten. Sax 2

Bari. Sax

Tpt. 1

Tpt. 2

Tpt. 3

Tpt. 4

Tbn. 1

Tbn. 2

Tbn. 3

Tbn. 4

Gtr.

Pno.

Bs.

Dr.

A. Sax 1
 A. Sax 2
 Ten. Sax 1
 Ten. Sax 2
 Bari. Sax
 Tpt. 1
 Tpt. 2
 Tpt. 3
 Tpt. 4
 Tbn. 1
 Tbn. 2
 Tbn. 3
 Tbn. 4
 Gtr.
 Pno.
 Bs.
 Dr.

C#MA7(b11)
 C#13(9)
 C#MA7(b11)
 C#MA7(b11)

Ritard.....

A. Sax 1

A. Sax 2

Ten. Sax 1

Ten. Sax 2 *C#13(9)* *C#MA7(11)* *E#11*

Bari. Sax

Tpt. 1

Tpt. 2

Tpt. 3

Tpt. 4

Tbn. 1

Tbn. 2

Tbn. 3

Tbn. 4

Gtr.

Pno. *D#11*

Bs.

Dr.

Conductor Score Transposed

Towards The Front

$\text{♩} = 206$

Alto Sax 1

Alto Sax 2

Tenor Sax 1

Tenor Sax 2

Bari. Sax.

Trumpet 1

Trumpet 2

Trumpet 3

Trumpet 4

Trombone 1

Trombone 2

Trombone 3

Trombone 4

Guitar

Piano

Bass

Drums

w/distortion

$C^{11}(\frac{9}{8})$

mf Chord 2nd'x

mf Hard Swing

1

A. Sax 1
 A. Sax 2
 Ten. Sax 1
 Ten. Sax 2
 Bari. Sax
 Tpt. 1
 Tpt. 2
 Tpt. 3
 Tpt. 4
 Tbn. 1
 Tbn. 2
 Tbn. 3
 Tbn. 4
 Gtr.
 Pno.
 Bs.
 Dr.

Musical score for page 9, measures 7-10. The score includes parts for five saxophones (Alto, Tenor, Baritone), four trumpets, four trombones, guitar, piano, bass, and drums. Measures 7-10 show a complex arrangement with various musical notations including notes, rests, and dynamic markings like 'cresc.' and 'p'.

A. Sax 1
 A. Sax 2
 Ten. Sax 1
 Ten. Sax 2
 Bari. Sax
 Tpt. 1
 Tpt. 2
 Tpt. 3
 Tpt. 4
 Tbn. 1
 Tbn. 2
 Tbn. 3
 Tbn. 4
 Gtr.
 Pno.
 Bs.
 Dr.

C¹¹(9)

A. Sax 1

A. Sax 2

Ten. Sax 1

Ten. Sax 2

Bari. Sax

Tpt. 1

Tpt. 2

Tpt. 3

Tpt. 4

Tbn. 1

Tbn. 2

Tbn. 3

Tbn. 4

Gtr.

Pno.

Bs.

Dr.

Mute out

Mute out

Mute Out

Mute Out

Mute out

Mute out

Mute out

Mute out

A. Sax 1

A. Sax 2

Ten. Sax 1

Ten. Sax 2

Bari. Sax

Tpt. 1

Tpt. 2

Tpt. 3

Tpt. 4

Tbn. 1

Tbn. 2

Tbn. 3

Tbn. 4

Gtr.

Pno.

Bs.

Dr.

The musical score for page 25 is arranged in a standard orchestral format. It includes parts for five saxophones (Alto 1 & 2, Tenor 1 & 2, Baritone), four trumpets, four trombones, guitar, piano, bass, and drums. The key signature is D major (two sharps) and the time signature is 4/4. The saxophones and trumpets have melodic lines with some rests. The trombones and guitar provide harmonic support. The piano part features a complex texture with a C11(9) chord marking. The bass and drums provide a steady rhythmic foundation.

A. Sax 1

A. Sax 2

Ten. Sax 1

Ten. Sax 2

Bari. Sax

Tpt. 1

Tpt. 2

Tpt. 3

Tpt. 4

Tbn. 1

Tbn. 2

Tbn. 3

Tbn. 4

Gtr.

Pno.

Bs.

Dr.

The musical score is for page 31 of a larger work. It features a variety of instruments: four saxophones (Alto 1 & 2, Tenor 1 & 2, Baritone), four trumpets, four trombones, guitar, piano, bass, and drums. The key signature has three sharps (F#, C#, G#), and the time signature is 4/4. The saxophones and trumpets have melodic lines with many slurs and ties. The trombones play a steady harmonic accompaniment. The guitar and piano have rhythmic patterns, with the guitar marked with a 'c' and a circled '11' (c11). The piano part includes a large section of tremolos. The bass and drums provide a solid rhythmic foundation. Dynamic markings include 'mp' (mezzo-piano) and hairpins for crescendo and decrescendo.

31

A. Sax 1
 A. Sax 2
 Ten. Sax 1
 Ten. Sax 2
 Bari. Sax
 Tpt. 1
 Tpt. 2
 Tpt. 3
 Tpt. 4
 Tbn. 1
 Tbn. 2
 Tbn. 3
 Tbn. 4
 Gtr.
 Pno.
 Bs.
 Dr.

37

A. Sax 1
 A. Sax 2
 Ten. Sax 1
 Ten. Sax 2
 Bari. Sax
 Tpt. 1
 Tpt. 2
 Tpt. 3
 Tpt. 4
 Tbn. 1
 Tbn. 2
 Tbn. 3
 Tbn. 4
 Gtr.
 Pno.
 Bs.
 Dr.

The musical score for page 43 is written for a 17-piece band. The instruments are listed on the left: A. Sax 1, A. Sax 2, Ten. Sax 1, Ten. Sax 2, Bari. Sax, Tpt. 1, Tpt. 2, Tpt. 3, Tpt. 4, Tbn. 1, Tbn. 2, Tbn. 3, Tbn. 4, Gtr., Pno., Bs., and Dr. The score is in 4/4 time with a key signature of one sharp (F#). The notation includes various musical symbols such as notes, rests, and dynamic markings. The guitar (Gtr.) part is a continuous rhythmic pattern. The piano (Pno.) part features a complex harmonic structure with many beamed notes. The bass (Bs.) and drums (Dr.) parts provide a solid rhythmic foundation.

A. Sax 1

A. Sax 2

Ten. Sax 1

Ten. Sax 2

Bari. Sax

Tpt. 1

Tpt. 2

Tpt. 3

Tpt. 4

Tbn. 1

Tbn. 2

Tbn. 3

Tbn. 4

Gtr.

Pno.

Bs.

Dr.

The musical score for page 49 is arranged in a standard orchestral format. The instruments are listed on the left, and their corresponding staves are on the right. The score is written in 4/4 time with a key signature of one sharp (F#). The instruments include A. Sax 1, A. Sax 2, Ten. Sax 1, Ten. Sax 2, Bari. Sax, Tpt. 1, Tpt. 2, Tpt. 3, Tpt. 4, Tbn. 1, Tbn. 2, Tbn. 3, Tbn. 4, Gtr., Pno., Bs., and Dr. The guitar part (Gtr.) features a melodic line with a C¹¹ chord indicated. The piano part (Pno.) includes a bass line and a right-hand part with a C¹¹ chord. The bass (Bs.) and drums (Dr.) provide a rhythmic foundation.

A. Sax 1
 A. Sax 2
 Ten. Sax 1
 Ten. Sax 2
 Bari. Sax
 Tpt. 1
 Tpt. 2
 Tpt. 3
 Tpt. 4
 Tbn. 1
 Tbn. 2
 Tbn. 3
 Tbn. 4
 Gtr.
 Pno.
 Bs.
 Dr.

Flg.
 Hip-Hop
 Hip-Hop
 Hip-Hop
 Eb Dorian
 Db Dorian

A. Sax 1

A. Sax 2

Ten. Sax 1

Ten. Sax 2

Bari. Sax

Tpt. 1

Tpt. 2

Tpt. 3

Tpt. 4

Tbn. 1

Tbn. 2

Tbn. 3

Tbn. 4

Gtr.

Pno.

Bs.

Dr.

61

A. Sax 1

A. Sax 2

Ten. Sax 1

Ten. Sax 2

Bari. Sax

Tpt. 1

Tpt. 2

Tpt. 3

Tpt. 4

Tbn. 1

Tbn. 2

Tbn. 3

Tbn. 4

Gtr.

Pno.

Bs.

Dr.

B 13#11 A 13#11

B 13#11 A 13#11

A. Sax 1

A. Sax 2

Ten. Sax 1

Ten. Sax 2

Bari. Sax

Tpt. 1

Tpt. 2

Tpt. 3

Tpt. 4

Tbn. 1

Tbn. 2

Tbn. 3

Tbn. 4

Gtr.

Pno.

Bs.

Dr.

Swing

C¹¹(B)

The musical score is written for a large ensemble. The instruments are listed on the left: A. Sax 1, A. Sax 2, Ten. Sax 1, Ten. Sax 2, Bari. Sax, Tpt. 1, Tpt. 2, Tpt. 3, Tpt. 4, Tbn. 1, Tbn. 2, Tbn. 3, Tbn. 4, Gtr., Pno., Bs., and Dr. The music is in 4/4 time and features a variety of rhythmic patterns and melodic lines. Dynamic markings such as 'mf' (mezzo-forte) and 'f' (forte) are used throughout. A 'Swing' tempo indication is present at the bottom. A specific chord notation, C¹¹(B), is noted above the piano part.

81

A. Sax 1

A. Sax 2

Ten. Sax 1

Ten. Sax 2

Bari. Sax

Tpt. 1

Tpt. 2

Tpt. 3

Tpt. 4

Tbn. 1

Tbn. 2

Tbn. 3

Tbn. 4

Gtr.

Pno.

Bs.

Dr.

A¹¹($\frac{9}{8}$)

C¹¹($\frac{9}{8}$)

Swing




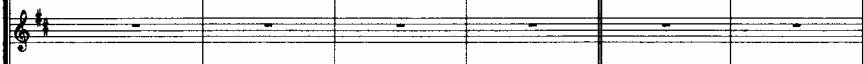

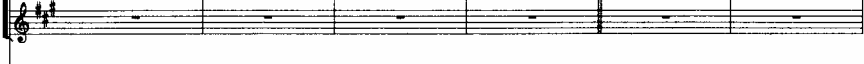
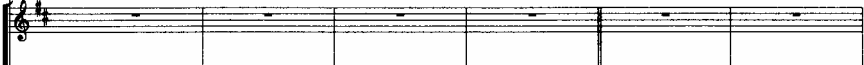


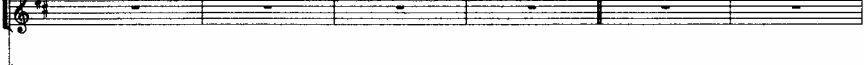



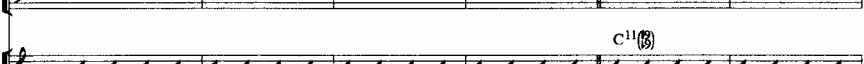
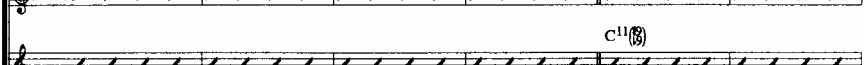

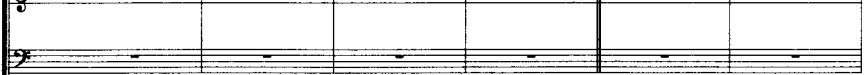



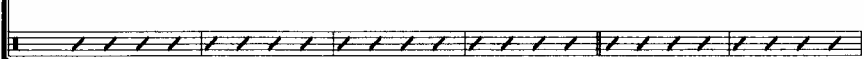
C¹¹($\frac{9}{8}$)

Swing

C¹¹($\frac{9}{8}$)

Swing

79

A. Sax 1  A¹¹()
 A. Sax 2 
 Ten. Sax 1 
 Ten. Sax 2 
 Bari. Sax 
 Tpt. 1 
 Tpt. 2 
 Tpt. 3 
 Tpt. 4 
 Tbn. 1 
 Tbn. 2 
 Tbn. 3 
 Tbn. 4 
 Gtr.  C¹¹()
 Pno.  C¹¹()
 Bs.  C¹¹()
 Dr. 

A. Sax 1
 A. Sax 2
 Ten. Sax 1
 Ten. Sax 2
 Bari. Sax
 Tpt. 1
 Tpt. 2
 Tpt. 3
 Tpt. 4
 Tbn. 1
 Tbn. 2
 Tbn. 3
 Tbn. 4
 Gtr.
 Pno.
 Bs.
 Dr.

Musical score for page 91, measures 1-6. The score includes staves for A. Sax 1, A. Sax 2, Ten. Sax 1, Ten. Sax 2, Bari. Sax, Tpt. 1, Tpt. 2, Tpt. 3, Tpt. 4, Tbn. 1, Tbn. 2, Tbn. 3, Tbn. 4, Gtr., Pno., Bs., and Dr. A. Sax 1, Gtr., Bs., and Dr. have a continuous eighth-note pattern. All other instruments have whole rests.

97

A. Sax 1 C Dorian Bb Dorian

A. Sax 2

Ten. Sax 1

Ten. Sax 2

Bari. Sax

Tpt. 1

Tpt. 2

Tpt. 3

Tpt. 4

Tbn. 1

Tbn. 2

Tbn. 3

Tbn. 4

Gtr. Eb Dorian Db Dorian

Pno. Hip-Hop Eb Dorian Db Dorian

Bs. Eb Dorian Db Dorian

Dr. Hip-Hop

97

| | |
|------------|--|
| A. Sax 1 | |
| A. Sax 2 | |
| Ten. Sax 1 | |
| Ten. Sax 2 | |
| Bari. Sax | |
| Tpt. 1 | |
| Tpt. 2 | |
| Tpt. 3 | |
| Tpt. 4 | |
| Tbn. 1 | |
| Tbn. 2 | |
| Tbn. 3 | |
| Tbn. 4 | |
| Gtr. | |
| Pno. | |
| Bs. | |
| Dr. | |

A. Sax 1
 A. Sax 2
 Ten. Sax 1
 Ten. Sax 2
 Bari. Sax
 Tpt. 1
 Tpt. 2
 Tpt. 3
 Tpt. 4
 Tbn. 1
 Tbn. 2
 Tbn. 3
 Tbn. 4
 Gtr.
 Pno.
 Bs.
 Dr.

The musical score is written for a jazz ensemble. It features five saxophones (Alto, Tenor, Baritone), four trumpets, four trombones, guitar, piano, bass, and drums. The music is in 4/4 time with a key signature of two sharps (F# and C#). The saxophones and guitar play a rhythmic pattern of eighth and sixteenth notes. The trumpets and trombones play a similar pattern, with some variations in the lower parts. The piano, bass, and drums provide a steady accompaniment.

Shout Chorus

A. Sax 1

A. Sax 2

Ten. Sax 1

Ten. Sax 2

Bari. Sax

Tpt. 1

Tpt. 2

Tpt. 3

Tpt. 4

Tbn. 1

Tbn. 2

Tbn. 3

Tbn. 4

Gtr.

Pno.

Bs.

Dr.

A. Sax 1
 A. Sax 2
 Ten. Sax 1
 Ten. Sax 2
 Bari. Sax
 Tpt. 1
 Tpt. 2
 Tpt. 3
 Tpt. 4
 Tbn. 1
 Tbn. 2
 Tbn. 3
 Tbn. 4
 Gtr.
 Pno.
 Bs.
 Dr.

The musical score for page 127 is written for a jazz ensemble. The saxophone section (A. Sax 1, A. Sax 2, Ten. Sax 1, Ten. Sax 2, Bari. Sax) has melodic lines with various articulations and dynamics. The brass section (Tpt. 1-4, Tbn. 1-4) is mostly silent, indicated by whole rests. The guitar (Gtr.), piano (Pno.), bass (Bs.), and drums (Dr.) provide a rhythmic accompaniment. The guitar and piano parts are marked with "E♭ Dorian" and "D♭ Dorian" scales. The bass and drums parts are marked with "E♭ Dorian" and "D♭ Dorian" scales. The drum part includes a snare drum pattern and a cymbal pattern.

127

A. Sax 1

A. Sax 2

Ten. Sax 1

Ten. Sax 2

Bari. Sax

Tpt. 1

Tpt. 2

Tpt. 3

Tpt. 4

Tbn. 1

Tbn. 2

Tbn. 3

Tbn. 4

Gtr.

Pno.

Bs.

Dr.

A. Sax 1
 A. Sax 2
 Ten. Sax 1
 Ten. Sax 2
 Bari. Sax
 Tpt. 1
 Tpt. 2
 Tpt. 3
 Tpt. 4
 Tbn. 1
 Tbn. 2
 Tbn. 3
 Tbn. 4
 Gtr.
 Pno.
 Bs.
 Dr.

D \flat Dorian E \flat Dorian
 D \flat Dorian E \flat Dorian
 D \flat Dorian E \flat Dorian

A. Sax 1
 A. Sax 2
 Ten. Sax 1
 Ten. Sax 2
 Bari. Sax
 Tpt. 1
 Tpt. 2
 Tpt. 3
 Tpt. 4
 Tbn. 1
 Tbn. 2
 Tbn. 3
 Tbn. 4
 Gtr.
 Pno.
 Bs.
 Dr.

D \flat Dorian
 B $^{\flat}$ 13 \flat 11 A $^{\flat}$ 13 \flat 11 B $^{\flat}$ 13 \flat 11
 D \flat Dorian
 B $^{\flat}$ 13 \flat 11 A $^{\flat}$ 13 \flat 11 B $^{\flat}$ 13 \flat 11
 D \flat Dorian
 B $^{\flat}$ 13 \flat 11 A $^{\flat}$ 13 \flat 11 B $^{\flat}$ 13 \flat 11

Piano Solo

151

A. Sax 1
 A. Sax 2
 Ten. Sax 1
 Ten. Sax 2
 Bari. Sax
 Tpt. 1
 Tpt. 2
 Tpt. 3
 Tpt. 4
 Tbn. 1
 Tbn. 2
 Tbn. 3
 Tbn. 4
 Gtr.
 Pno.
 Bs.
 Dr.

C11(9)
 C11(9)
 C11(9)

A. Sax 1
 A. Sax 2
 Ten. Sax 1
 Ten. Sax 2
 Bari. Sax
 Tpt. 1
 Tpt. 2
 Tpt. 3
 Tpt. 4
 Tbn. 1
 Tbn. 2
 Tbn. 3
 Tbn. 4
 Gtr.
 Pno.
 Bs.
 Dr.

163

169

A. Sax 1

A. Sax 2

Ten. Sax 1

Ten. Sax 2

Bari. Sax

Tpt. 1

Tpt. 2

Tpt. 3

Tpt. 4

Tbn. 1

Tbn. 2

Tbn. 3

Tbn. 4

Gtr.

Pno.

Bs.

Dr.

E♭ Dorian

D♭ Dorian

Swing

E♭ Dorian

D♭ Dorian

Swing

E♭ Dorian

D♭ Dorian

swing

169

A. Sax 1
 A. Sax 2
 Ten. Sax 1
 Ten. Sax 2
 Bari. Sax
 Tpt. 1
 Tpt. 2
 Tpt. 3
 Tpt. 4
 Tbn. 1
 Tbn. 2
 Tbn. 3
 Tbn. 4
 Gtr.
 Pno.
 Bs.
 Dr.

E♭ Dorian
 D♭ Dorian
 E♭ Dorian
 D♭ Dorian
 E♭ Dorian
 D♭ Dorian

175

A. Sax 1
 A. Sax 2
 Ten. Sax 1
 Ten. Sax 2
 Bari. Sax
 Tpt. 1
 Tpt. 2
 Tpt. 3
 Tpt. 4
 Tbn. 1
 Tbn. 2
 Tbn. 3
 Tbn. 4
 Gtr.
 Pno.
 Bs.
 Dr.

B¹³H1 A¹³H1 B^{b13}H1 A^{b13}H1 G^{b13}H1 C¹¹(9) Hip-Hop
 B¹³H1 A¹³H1 B^{b13}H1 A^{b13}H1 G^{b13}H1 C¹¹(9) Hip-Hop
 B¹³H1 A¹³H1 B^{b13}H1 A^{b13}H1 G^{b13}H1 C¹¹(9)
 Hip-Hop

A. Sax 1
 A. Sax 2
 Ten. Sax 1
 Ten. Sax 2
 Bari. Sax
 Tpt. 1
 Tpt. 2
 Tpt. 3
 Tpt. 4
 Tbn. 1
 Tbn. 2
 Tbn. 3
 Tbn. 4
 Gtr.
 Pno.
 Bs.
 Dr.

The musical score is written for a large ensemble. The saxophone section (A. Sax 1, A. Sax 2, Ten. Sax 1, Ten. Sax 2, Bari. Sax) and trumpet section (Tpt. 1-4) play melodic lines with various articulations. The trombone section (Tbn. 1-4) has a 'Mute Out' instruction, indicating they are to play muted. The guitar (Gtr.) and piano (Pno.) provide a rhythmic accompaniment. The bass (Bs.) and drums (Dr.) provide the low-end foundation. Dynamic markings such as 'sf' (sforzando) and 'Mute out' are used throughout the score.

187

A. Sax 1
 A. Sax 2
 Ten. Sax 1
 Ten. Sax 2
 Bari. Sax
 Tpt. 1
 Tpt. 2
 Tpt. 3
 Tpt. 4
 Tbn. 1
 Tbn. 2
 Tbn. 3
 Tbn. 4
 Gtr. $C^{11}(\text{B})$
 Pno. $C^{11}(\text{B})$
 Bs.
 Dr. *Half x Back Beat*

A. Sax 1

A. Sax 2

Ten. Sax 1

Ten. Sax 2

Bari. Sax

Tpt. 1

Tpt. 2

Tpt. 3

Tpt. 4

Tbn. 1

Tbn. 2

Tbn. 3

Tbn. 4

Gtr.

Pno.

Bs.

Dr.

Swing

C¹¹(B)

A. Sax 1
 A. Sax 2
 Ten. Sax 1
 Ten. Sax 2
 Bari. Sax
 Tpt. 1
 Tpt. 2
 Tpt. 3
 Tpt. 4
 Tbn. 1
 Tbn. 2
 Tbn. 3
 Tbn. 4
 Gtr.
 Pno.
 Bs.
 Dr.

205

A. Sax 1
 A. Sax 2
 Ten. Sax 1
 Ten. Sax 2
 Bari. Sax
 Tpt. 1
 Tpt. 2
 Tpt. 3
 Tpt. 4
 Tbn. 1
 Tbn. 2
 Tbn. 3
 Tbn. 4
 Gtr.
 Pno.
 Bs.
 Dr.

The musical score is arranged in a standard orchestral format. The instruments are listed on the left, and their corresponding staves are on the right. The score is written in 4/4 time with a key signature of one sharp (F#). The instruments include:

- A. Sax 1 and A. Sax 2: Alto Saxophones, both playing in the treble clef.
- Ten. Sax 1 and Ten. Sax 2: Tenor Saxophones, both playing in the treble clef.
- Bari. Sax: Baritone Saxophone, playing in the treble clef.
- Tpt. 1, Tpt. 2, Tpt. 3, and Tpt. 4: Trumpets, all playing in the treble clef.
- Tbn. 1, Tbn. 2, Tbn. 3, and Tbn. 4: Trombones, all playing in the bass clef.
- Gtr.: Guitar, playing in the treble clef.
- Pno.: Piano, playing in both treble and bass clefs.
- Bs.: Bass, playing in the bass clef.
- Dr.: Drums, playing in the bass clef.

 The score shows a variety of musical notations, including eighth notes, quarter notes, and rests, indicating a complex and rhythmic piece.

A. Sax 1
A. Sax 2
Ten. Sax 1
Ten. Sax 2
Bari. Sax
Tpt. 1
Tpt. 2
Tpt. 3
Tpt. 4
Tbn. 1
Tbn. 2
Tbn. 3
Tbn. 4
Gtr.
Pno.
Bs.
Dr.

C¹¹(8)

A. Sax 1

A. Sax 2

Ten. Sax 1

Ten. Sax 2

Bari. Sax

Tpt. 1

Tpt. 2

Tpt. 3

Tpt. 4

Tbn. 1

Tbn. 2

Tbn. 3

Tbn. 4

Gtr.

Pno.

Bs.

Dr.

To Flg.

E♭ Dorian

D♭ Dorian

Hip-Hop

Hip-Hop

Drum Solo

A. Sax 1
 A. Sax 2
 Ten. Sax 1
 Ten. Sax 2
 Bari. Sax
 Tpt. 1
 Tpt. 2
 Tpt. 3
 Tpt. 4
 Tbn. 1
 Tbn. 2
 Tbn. 3
 Tbn. 4
 Gtr.
 Pno.
 Bs.
 Dr.

2nd' x
 2nd' x
 2nd' x
 2nd' x
 2nd' x
 2nd' x
 2nd' x
 Flg.
 E♭ Dorian
 D♭ Dorian

Crescendo to the end.....

A. Sax 1

A. Sax 2

Ten. Sax 1

Ten. Sax 2

Bari. Sax

Tpt. 1

Tpt. 2

Tpt. 3

Tpt. 4

Tbn. 1

Tbn. 2

Tbn. 3

Tbn. 4

Gtr.

Pno.

Bs.

Dr.

235

A. Sax 1

A. Sax 2

Ten. Sax 1

Ten. Sax 2

Bari. Sax

Tpt. 1

Tpt. 2

Tpt. 3

Tpt. 4

Tbn. 1

Tbn. 2

Tbn. 3

Tbn. 4

Gtr.

Pno.

Bs.

Dr.

241

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A. Sax 1
 A. Sax 2
 Ten. Sax 1
 Ten. Sax 2
 Bari. Sax
 Tpt. 1
 Tpt. 2
 Tpt. 3
 Tpt. 4
 Tbn. 1
 Tbn. 2
 Tbn. 3
 Tbn. 4
 Gtr.
 Pno.
 Bs.
 Dr.

The musical score is written for a full band. The instruments are listed on the left: A. Sax 1, A. Sax 2, Ten. Sax 1, Ten. Sax 2, Bari. Sax, Tpt. 1, Tpt. 2, Tpt. 3, Tpt. 4, Tbn. 1, Tbn. 2, Tbn. 3, Tbn. 4, Gtr., Pno., Bs., and Dr. The score is written in 4/4 time and features a key signature of one sharp (F#). The music is arranged in a standard band format with staves for each instrument. The saxophones and trumpets play melodic lines, while the trombones provide harmonic support. The guitar and piano play a steady rhythm, and the bass and drums provide the foundation. The score includes various musical notations such as notes, rests, and dynamic markings.

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Vita

Paul Greggers White was born in Miami, Florida on June 16, 1973. Paul is the son of Robert P. White and Ruth J. White. After completing high school in 1991 at East Mecklenburg High School, Charlotte, North Carolina, he continued on to complete a Bachelor of Music in Composition/Performance/Theory at Appalachian State University, Boone, North Carolina and a Master of Music in Composition at The University of Texas at Austin. In August of 1999 he entered the doctoral program at The University of Texas at Austin.

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